Edwd Jones his book

Wm Relton

CADMUS BRITANNICUS;

OR,

The ART of WRITING improved:

CONTAINING

I. A SHORT-HAND, where very great Haſte is not required, though ſhorter by one Half than our common Way of Writing.

II. A SWIFTER SHORT-HAND, for taking down Speeches and Sermons after a Speaker or Preacher.

III. A SHORT-HAND FOR MUSIC, whereby much more may be written in the ſame Space of Time than in the uſual Way.

IV. AN UNIVERSAL CHARACTER, i. e. a complete GRAMMAR of it, with ſome General Rules for compiling a Dictionary.

ALL WHICH FOUR SCHEMES, OR SYSTEMS,

Are warranted to be ORIGINALS; and not one ſingle Character borrowed, or taken out of any former Author.

AND ARE NOW PUBLISHED

For the Uſe of Writing-Maſters, and all other Ingenious PEN-MEN in the BRITISH Empire.

BY S. G. BORDLEY.

K

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BRITISH MUSEUM

TO

Sir JOSEPH BANKS, Bt.
PRESIDENT,

AND TO THE

COUNCIL AND *FELLOWS*

OF THE

ROYAL SOCIETY of LONDON,

THIS ſmall Treatiſe (eſpecially the Scheme or Syſtem for an UNIVERSAL CHARACTER) is preſented, with the profoundeſt Reſpect, to their Inſpection and Examination; and if it be judged by them to be an uſeful Invention, it is hoped it will be communicated by them to Societies and Academies of learned and ingenious Men in Foreign Nations, to have their Opinion of it: And if they likewiſe approve of it, no Doubt but by their joint Concurrence it may in Time be reduced to Practice, for the Benefit of Mankind. Was there no Manner of Proſpect of that, the UNIVERSAL CHARACTER ſhould never have been communicated to any private Perſon, and much leſs to the Public, but ſhould have died with it's Author.

Your devoted humble Servant,

S. G. BORDLEY.

THE

CONTENTS of the LETTER-PRESS.

In PAGE I, *and the Reſt of the Preface, Is ſhewn, What gave Occaſion to the following Schemes or Syſtems, and the Method obſerved in forming them.*

SECTION I. *Gives the Principles on which the* Slower Short-Hand *is founded, with Remarks on it, and Directions for writing it.*

SECTION II. *Does the ſame for the* Swifter Short-Hand: *And*

SECTION III. *Does the ſame for the* Muſical Short-Hand.

SECTION IV. *Shews the Principles on which the* Univerſal Character *is founded, with Obſervations on it, and Directions for writing and interpreting it: And*

SECTION V. *Contains ſome General Rules for compiling a Dictionary for the Univerſal Character.*

The CONTENTS of the PLATES.

PLATE I. *Contains Alphabets for Engliſh, Latin, Greek, and other Modern Languages; with the Points or Stops, and other Marks commonly uſed in*

in Writing; as alſo Specimens for writing the Slower Short-Hand.

PLATE II. *Exhibits a Table of double Conſonants.*

PLATE III, till No. 1. in the Margin, *Gives a Table of triple Conſonants. And after* No. 1. *a Catalogue or Liſt of Words to ſhew the Beginnings of Words: And*

PLATE IV, till No. 1. in the Margin, *Continues the ſame Catalogue or Liſt of Words. And after* No. 1. *It gives a Catalogue of Words, to ſhew the Endings of Words in the* Swifter Short-Hand.

PLATES V and VI. *Contain Specimens of the* Swifter Short-Hand.

PLATE VII. *Exhibits a* Short-Hand for Muſic. And

PLATE VIII. *Contains a Table of the* Univerſal Character.

N. B. 1*ſt*, *For the Convenience of the Reader, the Explanations of the Plates are interleaved fronting them.* 2*dly*, *That the Plates are to be read from Left to Right, and not from Top to Bottom.* 3*dly*, *That where a Double Conſonant is written two Ways in* Plate II, *there is a Dot placed on one or both Sides of many of them, though not of all.*

Further

Further Remarks on the following TREATISE.

IN Plate V. line 8. *The Characters for* dead *and for* ended, *in the Word* aſcended, *are each put in the other's Place; but are engraven right in the Line above it in the Words* dead *and* deſcended. *And in the ſame* Plate V. line 7. *in the Word* ſuffered *the Character for* rd *is not perfect, but may be found perfectly well done in* brd *in the triple Conſonants in* Plate III.

The Plates I, VII and VIII, *which are the Capital ones, are engraven pretty exactly: Only in* Plate VIII, *the Indexes for Pronoun Poſſeſſives ought to be perfectly erect like the Index for Adjectives.*

If the Reader obſerves any Defects, either in the Engraving or Letter-Preſs (which are not many) he will be kind enough to correct them with his Pen——I live at a conſiderable Diſtance from the Engraver and Printer, ſo had it not in my Power to be always ready at a Call to direct them.

2*dly*, *I have fixed the Price of my* Cadmus Britannicus *at* 4s. *bound, which cannot be thought unreaſonable. I don't ſeek to gain one Farthing by it: If I can recover the Money I have laid out on it, I deſire no more. Mr.* M'Auley *ſold his Short-Hand at* 10s. 6d. *per Book; Mr.* Angell *ſold his at* 7s.; *and Mr.* William Williamſon *ſold his at* 10s. 6d.—*Theſe two laſt I bought and have now by me; to ſay nothing of others, that*

that I have purchaſed. Now Meſſrs. M'Auley's, Angell's *and* Williamſon's *contain only one Scheme each,* viz. *of* Short-Hand; *whereas my Treatiſe contains four Schemes,* viz. *two for* Short-Hand, *one for* Muſic, *and the fourth for an* Univerſal Character; *So that if my four Schemes are not as well worth four Shillings, as their one ſingle Scheme is worth Half-a-Guinea, I have taken a Deal of Pains about them to very little Purpoſe.*

3*dly, To learn the four Syſtems quickly, let the Reader make himſelf firſt perfect of the* Slower Short-Hand, *before he proceeds any further: becauſe there are no Characters in the other Syſtems, except a few in the* Muſical Short-Hand, *but what are to be found in* Plate I.

4*thly, If, in writing after a Speaker or Preacher, a Perſon has not Time to make the ſhort Daſh or Hair-Stroke before or after Conſonants, to ſhew whether the Vowels go before or follow them, He would do well to reviſe his writing, while the Matter is freſh in his Mind, and add the ſhort Vowels where there is occaſion, as they may be placed before, after, above, or below the Conſonants: By this Means he may read his Writing any Time afterwards.*

THE

THE PREFACE.

IT is no difficult matter to form a Syſtem of Short-Hand Writing, ſince any Man, that can write a legible Hand and has a moderate Share of Senſe, is capable of it. For, all that he has to do, is to ſtrike out twenty ſix plain, ſimple Characters at moſt, to repreſent the twenty ſix Letters of the Alphabet; and after that, to draw up one General Rule for Practice, to this Effect, viz. To write only ſo many Characters for Words, as are abſolutely neceſſary to render them intelligible, (omitting all the Reſt) and the work is done. And after that, he may form hundreds of Short-Hands out of the ſame Characters, by aſſigning them to different Letters of the Alphabet; but all no Purpoſe, as the Art of Short-Hand-Writing is not in the leaſt improved or bettered by ſuch Artleſs Performances.

It is not therefore ſtriking out a few ſimple Strokes at Random, without Conſideration or Judgment, that muſt carry Short-Hand-Writing to its higheſt Perfection. That Way of Proceeding is beginning at the wrong End, and pretending to fix the Roof of a Building before the Foundation is laid.

For in all Works of Art, both Liberal and Mechanical, the firſt Thing that an Artiſt does, is to view and conſider the End of his Work, and what it is expected to be when finiſhed. Secondly, He forms his Plan of it. Thirdly, He provides proper Materials to execute his Plan: And laſtly, He diſpoſes them to the beſt Advantage he can, by the known Rules of his Art.

Thus the Architect, the Cabinet-maker, &c. proceed in their Works: and the ſame may be ſaid of the Orator. Firſt he forms the Plan of his Diſcourſe, and after that ſeeks out proper Words and Sentences to complete it. And unleſs a Man that ſets up for an Author of Short-Hand goes the ſame Way to Work, he is only groping in the Dark, and muſt never expect to turn out a complete Syſtem of Short-Hand.

The Method that I obſerved in conſtructing the following Schemes, was by forming Plans of them in my Mind, as perfect as I could imagine, and laying down ſolid Principles to ground them upon; (at leaſt they ſeemed ſo to me, with Submiſſion to better Judges) and after that was done, and not till then, I ſought out proper Materials or Characters anſwerable to them. How well I have ſucceeded is ſubmitted to the Judgment of the Public: but thus much I can truly ſay for them, That, if my Principles are well

well founded, the Characters are not improper; ſince they are conformable to them in every Particular.

The Schemes for the three Short-Hands I planned above thirty Years ago. What gave Occaſion to them was this; When Mr. *M'Auley* publiſhed the 2d Edition of his Short-Hand, ſeeing it frequently advertiſed in the News-Paper, I began inſenſibly, and in a Manner unthinkingly, to conſider the Nature of Writing, and examine what Improvements it was capable of receiving, any or none?

Upon a little Reflection I was convinced that no Improvement can be made in Printing, as now practiſed with us; as no Characters can be invented more beautiful and pleaſing to the Eye, and that may be read with more Eaſe, than the Roman and Italian Letters. And as to Writing, our Engliſh Writing-Maſters (who are the beſt Pen-men in the World) have brought that noble Art to the Summit of Perfection; ſo that, in my Opinion, for Public Uſe neither of them can be amended or altered for the better.

But notwithſtanding this, it appeared evident to me, that a more conciſe and compendious way of Writing might be invented than any we uſe at preſent, which may be very uſeful for private Practice.—The 26 Characters for the Alphabet require at leaſt fifty two

Strokes. (I reckon the Strokes thro' *f* and *t*, and the Dots over *i* and *j*, as alſo thoſe of *b*, *c*, *s*, *v*, and *w*, equivalent to ſo many down-ſtrokes, or nearly ſo) Now if an Alphabet can be formed in which each Letter conſiſts of only one Stroke, it muſt needs ſave a great deal of time in Writing, and conſequently be of Service, at leaſt for private Uſe.

That ſimple Characters conſiſting of one Stroke only may be invented, is obvious to every one; but what I wanted was, ſuch a Set of Strokes for the Letters of the Alphabet, as when joined together in Words would form an Uniform, Lineal, and Compact Kind of Writing. And this I flatter myſelf I have executed in my firſt Scheme, which I call the *Slower Short-Hand*.

The 2d Scheme I undertook was the *Swifter Short-Hand* for taking down Speeches, Sermons, &c. after a Speaker or Preacher.—And this Scheme being finiſhed, I conſidered what could be done further in Regard to Short-Hand-Writing; when Muſic occur'd to my Mind: So I ſet to Work and formed a ſhorter way of Writing it. Theſe three Schemes I finiſhed above thirty Years ago.

After I had got them off my Hands I reſted about ten Years, and then ſet to Work again and formed the *Univerſal Character*. The firſt Hint I conceived of the Poſſibility of an Univerſal Character was taken from the Conſide-

ration

ration of the Tables of Logarithms and Artificial Sines, Tangents and Secants, which are in their Kind an Univerſal Character; for was a Set of them to fall into a Dutch or Frenchman's Hands, that was printed in England, they could perform any Operations by them as well as by thoſe printed in their own Countries. And in Regard to Words and Language, it is evident, that Numbers may ſtand for Words, and that proper Indexes or Characteriſtics placed over them will ſhew the Parts of Speech they are of, as alſo the Numbers and Caſes of Nouns, and the Moods, Tenſes, &c. of Verbs, as clearly as they can be expreſs'd in any Language whatever. So I invented Indexes for all kinds of Words, and with them formed my Univerſal Character.

Now theſe four Schemes, if well executed, ſeem to me to comprehend all the Improvements that are wanting to the Art of Writing; viz. the two firſt Short-Hands for all known Articulate Sounds or Words, and that for Muſic for inarticulate Sounds, as far as they are uſeful to Mankind. And the Univerſal Character (if ever reduced to Practice) will enable us to converſe and carry on a Correſpondence with People in foreign Nations, whoſe Language we do not underſtand.

Having finiſhed theſe four Schemes many Years ago, which I drew up at vacant Hours and

and to ſatisfy my own Curioſity, being now advanced in Years (I am now 78 complete) I have often conſidered with myſelf what to do with them, i. e. whether to make them public or ſuppreſs them, and let them die with me. I have no need of them for my own Uſe: not of Short-Hand-Writing, having learnt Mr. *Maſon's* at School 64 Years ago; nor of an Univerſal Character, as I can tranſact what little Buſineſs I have in foreign Parts without it. Neither need I publiſh them for Want of Money, having enough to fit me my Time, and none to provide for after me.—However, as it has always been my Principle, that it is every Man's Duty to promote the welfare of Mankind to the beſt of his Power, by communicating to them any new Inventions or Diſcoveries he has made, that he judges may be uſeful or entertaining to his Fellow-Citizens; I took a Reſolution to publiſh them, in Caſe I found none formed on the ſame Plans in former Authors.

Upon this I made it my Buſineſs, either to buy or get a Sight of all the Short-Hands publiſhed of late Years, (and I ſuppoſe thoſe of former Times were much the ſame) but found them all formed on different Plans from mine: ſo that my Schemes will be a Novelty at leaſt, and at the ſame Time may direct others how to proceed in a regular Manner to form a complete

plete Syſtem of Short-Hand, if mine is not ſuch.

As to the Univerſal Character, I had none to compare it with. I found in Mr. Chamber's Cyclopædia under the Word Character, that Bp. Wilkins and Dalgarme had publiſhed ſomething of that Nature formerly: and tho' it has not been in my Power to get a Sight of either of their Performances, yet I make no Doubt but mine is formed on a different Plan from either of them.

As to the Title of *Cadmus Britannicus*, which I have prefixed to this ſmall Treatiſe, I hope it will give Offence to no Man; as I made Choice of it to diſtinguiſh it the better from the many Publications of the ſame Kind. Beſides, it may have a Right to it: for as Cadmus brought the firſt Alphabet into Greece, ſo my Alphabets are the firſt in their Kind that ever appeared in England. And as Cadmus's Alphabet was a lame one, conſiſting only of ſixteen Letters; ſo mine may be ſo too for ought I know. But my Ingenious Country-Men are the fitteſt Judges to determine that, to whoſe Approbation or Cenſure I humbly ſubmit them.

All that I can ſay in their Behalf is, they are the beſt I can furniſh them with; ſo I hope, if they diſcover any Imperfections in them, they will be generous enough to excuſe them

them. However, if any Zoilus ſhall take upon him to criticize or carp at them, he has my hearty Conſent for it, upon Condition, that before he begins, he furniſhes the Public with better Syſtems or Schemes, in the ſame Lines, of his own Manufacturing. For as Sir Richard Steel well obſerves in his Tatler No. 329. *It is ridiculous for any Man to criticize on the Works of another, who has not diſtinguiſhed himſelf by his own Performances.*

End of the Preface.

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SECTION I.

On the SLOWER SHORT-HAND.

Wherein all the Letters are expreſt as in Common-Writing.

HAVING ſhewn the Reader in the Preface, that in Order to carry any Art to its higheſt Perfection, it is abſolutely neceſſary to form a Plan on ſolid Principles, as a Groundwork to build upon; I ſhall now proceed to lay down my Principles for the *Slower Short-Hand*: and after that, I ſhall make ſuch Obſervations on it, and give ſuch Directions for Writing it, as may render it practicable and uſeful to Mankind (for private Practice at leaſt) if the Public is pleas'd to adopt it.

PRINCIPLE I.

A ſet of Characters may be formed to repreſent the Twenty-ſix Letters of the Alphabet, each of them conſiſting of one Stroke only.

This Principle is evident from all Authors of Short-Hand, who either have or might have choſen ſuch Characters for the Letters of the Alphabet.

PRINCIPLE II.

Thoſe ſimple Characters are moſt eligible for Short-Hand, which are moſt *Natural*, that is,

beſt ſuited to the Hand and Pen, and the Writing perform'd by them *Uniform*, *Lineal* and *Compact*.

PRINCIPLE III.

Characters conſiſting of right Lines and Curves in every Direction cannot produce a Regular Kind of Writing, ſo as to be Uniform, Lineal, or Compact.

Not Uniform, becauſe ſome muſt ſtand erect, and the Reſt lean backwards or forwards: not Lineal or Compact, for if down Strokes, they muſt drop under the Line, if joined together; and if Horizontal or Side-way Strokes, they will form a long, irregular Chain, and conſequently take up a great Deal of Room.

PRINCIPLE IV.

The only Characters to form a Regular Short-Hand muſt all of them conſiſt of Down-Strokes.

1ſt, Becauſe down Strokes are beſt ſuited to the Hand and Pen (as will be ſhown in Section 2.) 2ly, They are moſt uniform by having all the ſame Direction, whether they ſtand erect, or leaning forward like the Round and Italian Hands. 3ly, The moſt Lineal, whether written looſe or joined together with Hair-Strokes: And laſtly, Moſt compact, becauſe they may ſtand cloſer together than any other Characters, and conſequently take up the leaſt Room.

Theſe

Theſe are the Principles on which the Slower Short-Hand is formed: and the Characters I have choſen for the Letters of the Alphabet are conformable to them; ſo that if the Principles are ſolid, the Characters are not improper.

The Characters for all the Conſonants, except thoſe for *d*, *w*, *y*, and *z*, are Parts of the Letters we uſe in Common Writing; ſo are eaſily learnt. And the Characters I have choſen for *d*, *w*, *y*, and *z*, ſeem to me the moſt proper of any. For 1ſt, the Character for *d* has a Bent at the Top the ſame Way as the Round-Hand *d*, only not ſo full and round. 2dly, If a Stroke be drawn thro' the Middle of the Character for *w*, the lower Part is a *v* erect, and the upper Part a *v* revers'd. 3ly, As *y* in common Writing is an *h* revers'd, I have choſen the ſame Character for *y* as *h*, only placed a degree lower. And laſtly, as *z* has much the ſame Sound as *s*, only ſtronger and more buzzing, if the Character for it be divided in the Middle, the Part above the Line is an *s* erect, and the Part below the Line an *s* revers'd.

The ſame Characters may ſerve alſo for the Greek Conſonants, of which I have given an Alphabet, in which the *f* ſtands properly enough for *Phi*. The Character for *Theta* is a *th* inverted, and has ſome Reſemblance with the Greek Character. The Character for *Chi*

is

is a Compound of *Ch*; and that for *Pſi* is compounded of a *p* erect and an *s* revers'd.

Now to come to the Vowels, of which I have given two Sets; the firſt are of the ſame Size as the ſhort Conſonants *c*, *m*, *n*, *r*, &c. in Order to make the Writing more uniform. Of theſe the *a* is an *a*, only it wants a Foot: the *e* is a whole *e*: the *i* has an Eye in it's Head inſtead of a Dot over it. The *o* may be made quite round, but is better as I have given it. For *u* I have given three Characters, the 1ſt for the Beginning, the 2d for the Middle, and the 3d for the End of Words, if joined together with Hair-Strokes. The 1ſt is Part of the Greek Dipthong *ou* erect, the 3d of the *ou* revers'd, and the 2d a Compound of both. But of theſe, either, or both the 1ſt and 3d may be made uſe of, and the 2d rejected.

Of the Short Vowels there are two for each Letter; that the Vowels in the Swifter Short-Hand may have each ſix different Situations or Poſitions, as well as the Conſonants: ſee Plate 2, Line 1.—Thoſe for *e*, *i* and *o*, are peculiar to the Vowels they ſtand for. The 2d for *a* is the ſame as the Dipthong *ea*, which has ſometimes the Sound of *a*, as in *Dearn*, *Heart*, *Hearth*, &c. And the 2d for *u* is the ſame as the Dipthong *eu*, which has generally the ſame Sound as *u*. The Reaſon why I choſe them,

them, is, becauſe they are the moſt eaſily formed of all others. As for the Dipthongs, they are formed of the Characters of the Vowels joined together.

For Greek, the larger Vowels are more proper. The Character for *Epſilon* is the ſame as the Greek; and if inverted, may ſerve very well for *Omicron*.---For the Accents, uſe the ſame as in Greek Print.—And for the Latin Characters æ, œ, the Characters for *Epſilon* and *Omicron* may be as proper as any.

For & the Letter *n* leaned forward has ſome Reſemblance with the 1ſt Stroke in &, and croſs'd over with *r*, may ſtand for *and reſt*; or *ec* may ſtand for *et cætera*; ſo *eg* for *exempli gratiâ*, and *z* with a Dot after it for *videlicet*.

For Numeral Figures the nine ſhort Conſonants may ſerve very well, with *e* or *o* for the Cypher; in the ſame manner as the Greek, Hebrew, and Arabic Letters ſtand for their Numbers: and may be eaſily learnt, as I have order'd them, having each of them ſome Reſemblance with the Figures they repreſent. And if a Dot be placed after any Number, it will either ſhew it to be a Number or a Period.

Where Italics are required, it may be done thus: If a Perſon in his common Writing ſets his Letters ſloping, for Italics he may ſet them erect; and vice verſâ.

Note

Note 1ſt, The Letters of this Alphabet are ſo diſtinct and different, that if properly formed they cannot be miſtaken one for another. And tho' ſeveral of them have the ſame Form, and differ only in Length or Situation, as *b q t*, *g l n*, &c. yet any one of them, written on a Piece of Paper by itſelf, may be eaſily known what it is, by drawing a Stroke over and under it, if it be a ſhort Conſonant; a Stroke thro' the Middle and under it, if it be a long Conſonant above the Line; and a Stroke thro' the Middle and over it, if it be a long Conſonant that comes below the Line. See Plate 2. Line 1, at the End.

Note 2dly, The Characters may either be written ſeparate or joined together with Hair-ſtrokes; but the beſt Way of writing by the larger Vowels, is to join them to the Conſonants, with which they make a Syllable, and write the other Conſonants looſe. This will facilitate the Reading very much.---But the Reading will be eaſieſt by the ſhort Vowels, becauſe they differ more from the Conſonants, and are more readily ſeen and diſtinguiſhed from them. Beſides this, one of them may be written under another, when two of them come together; and may likewiſe be joined to the Tops and Bottoms of Conſonants. Only obſerve that *e* before *d*, *m*, *p* and *r*, is made by turning the Bents quite round; and for *o* after

b,

b, *q*, *r*, *w* and *z*, by turning the Bents quite round.

Note 3dly, It is not neceſſary to make the Stems and Tails of the long Conſonants ſo long as in Round-hand; it being ſufficient to make them only ſo much above or below the ſhort Conſonants, that they may be diſtinguiſhed from them. By this means the Lines may ſtand cloſer together, and more Writing be contained in the ſame Space of Paper. Likewiſe, ſome of the Contractions may be admitted, as in the Swifter Short-hand, which will render it ſtill more conciſe and expeditious.

Note 4thly, It is adviſeable to make the Characters pretty large, viz. the ſhort conſonants an eighth, or at leaſt a tenth of an Inch in Length; and the long Conſonants in Proportion; as by that means, they may be formed more exactly, than if written of a leſſer Size.

Laſtly, For the Points or Stops I have given a Dot oppoſite to the Top of the ſhort Conſonants for a Comma, to the Middle for a Colon, and to the Bottom for a Period. For the other Marks uſed in Writing, See Plate 1.

Now to come to the Advantages that may be obtained by this Slower Short-Hand. 1ſt, It may be ſerviceable in private Practice, as by it much more may be written in the ſame Time than in our uſual Way of Writing. And it may be read at any Diſtance of Time, tho' not

ſo

ſo readily as common Writing; becauſe the Letters, conſiſting only of one Stroke, do not make ſo ſtrong an Impreſſion on the Eye, as our common Letters, which conſiſt of two Strokes at leaſt, take one with another: Yet with a little Practice they will ſoon become familiar to us, and that Difficulty, in a great Meaſure, if not entirely removed.

2dly, It may likewiſe be of public Uſe in Matters of leſſer Importance, if the Public is pleaſed to adopt it; as alſo to ſuch as copy Writings or Books for the Preſs, if the Compoſers of Types in Printing-Offices can be prevailed on to compoſe by it.

Laſtly, It may be ſerviceable to Writing-Maſters to initiate their Pupils in the Art of Writing, as the Characters conſiſt of the Radical Strokes uſed in common Writing.---And not only ſo, but they may commence Maſters of the Slower Short-Hand (at leaſt) on eaſy Terms; as they may learn to write the Characters by copying them a few Times over.---And tho' the Swifter Short-Hand be ſomewhat more difficult; yet as the ſame Characters ſerve for both (the Double and Triple Conſonants being only a Compound of the ſimple Characters) it may likewiſe be learnt with a very little Application and Study: So that, in my Opinion, it would be well worth their while to learn them both. For, if many Men get a good

Living

Living by teaching Short-Hand alone; ſurely, if a Writing-Maſter was to teach it along with Writing, Accounts, &c. he might thereby both encreaſe the Number of his Scholars and his Salary, was he only to take Half, or even a Quarter, of the Pay that is uſually required by profeſt Maſters of Short-Hand.

SECTION II.

On the SWIFTER SHORT-HAND,

For taking down Speeches and Sermons after a Speaker or Preacher.

TO proceed in this in a regular Manner, as was done in the Slower Short-Hand, I ſhall firſt lay down my Principles on which it is founded, and afterwards make ſuch Obſervations, and give ſuch Directions for Writing it, that any ingenious Man may make himſelf Maſter of it in a ſhort Time.

PRINCIPLE I.

A Set of Characters to repreſent the Letters of the Alphabet is indiſpenſibly requiſite in this, as well as in the Slower Short-Hand: And it is convenient there ſhould be Characters for all the Letters, both Vowels and Conſonants.

Firſt, Becauſe as the Sentences in any Language are innumerable, it is impoſſible to invent arbitrary Characters to expreſs them, independent of the alphabet. 2dly, Tho' the Chineſe have Characters for Words, independent of the Alphabet; yet thoſe, that I have ſeen, are ſo complex, and conſiſt of ſo many Strokes, Dots, &c. that we can write quicker by our common Letters than they by their Characters. Add to this, that it would take up a Man's whole Life to learn to write it perfectly.

3dly, It is convenient to have Characters for all the Letters, both Vowels and Conſonants; becauſe every Letter may ſtand for one Word at leaſt, which they cannot do if there be no Characters for them.

Principle II.

The Characters for the Letters ought to be plain, ſimple Strokes; and ſuch as are beſt ſuited to the Hand and Pen.

That the Characters for Letters ought to be plain, ſimple Strokes, all Authors of Short-Hand agree. And to know what Strokes are moſt Natural, we muſt conſider the Nature of the Inſtruments wherewith Writing is performed.

The principal Inſtrument in Writing is the Hand, or rather the Fingers; the primary Action of which is to contract in order to

graſp

graſp or to take hold of any Thing. Their ſecond chief Motion is to extend themſelves in Order to be in Readineſs to lay hold of ſomething. Their third or ſide-way Motion is very weak and ſlow, except the whole Hand moves with them. Hence I conclude 1ſt, That the Down-ſtroke is the moſt Natural and chief Stroke in Writing. 2dly, The Up-ſtroke the next; not directly upward, but ſloping forward. And 3dly, As the Hand in writing muſt keep moving forward, the Horizontal or Side-way Stroke is the third. And theſe three Strokes are all that are uſed in modern Writing, by the politeſt and moſt ingenious Nations in Europe. The perpendicular Up-ſtroke is not unnatural to the Hand, but the Pen forbids it.

The three Strokes above-mentioned are likewiſe beſt ſuited to the Pen; becauſe in the Down-ſtroke the ſlit of the Pen opens, which cauſes the Ink to flow freely. 2dly, in the ſloping Up-ſtroke the Cleft of the Pen is not ſhut ſo cloſe, but it will make a ſmaller Stroke. But the perpendicular Up-ſtroke ſhuts the Slit of the Pen ſo cloſe, as to hinder the Ink from flowing. Beſides, the Pen is apt to grate upon the Paper, ſo as to cauſe the Ink to Spurt about and disfigure the Writing. Hence I have only made uſe of it for *k* and *v*, when they follow and are joined to *b*, *c*, *r* and *t*, to diſtinguiſh

tinguiſh them from the ſloping *l* and *r*: ſo they may either be admitted or rejected, there being no great neceſſity for them.

Principle III.

The Characters for the Conſonants ought to be ſuch, that the greateſt Number of double and triple Conſonants may be formed out of them with the feweſt Strokes.

That mine are ſuch, any Perſon may convince himſelf, that will take the pains to compare them with what can be done with right Lines and Curves in every Direction.

Principle IV.

The Characters for the Conſonants ought to be ſuch (if poſſible) as to indicate or ſhew what the Vowels are, without either Dots or additional Strokes added to them.

By this Means the Writing by them will be more expeditious than by either writing the Vowels or making Dots for them.

Principle V.

The Conſonants ought to be ſuch, as may ſtand in ſeveral different Situations or Poſitions. 1ſt, to indicate the Vowels. 2dly, to form a greater Number of double and triple Conſonants. And 3dly, that the Single, double, and triple Conſonants may each of them ſtand for different Words. Theſe

Theſe Advantages cannot be obtained from Alphabets compos'd of right Lines and Curves in every Direction; becauſe they muſt always ſtand in the ſame Direction. They may indeed indicate the Vowels by being placed above, on, or below the Line; but that would make the Writing by them tedious and troubleſome, and withal irregular and illineal.

PRINCIPLE VI.

The Characters ought to be ſuch, that the Writing performed by them may be compact and Lineal; ſo as to take up as little Room as poſſible.

PRINCIPLE VII.

The Characters ought to be ſuch, that they may be eaſily learnt and remembred.

Now theſe Characters are ſuch, as all thoſe for the Conſonants are Parts of the Letters we uſe in common Writing, except *d*, *w*, *y* and *z*; and the Vowels (the ſhort ones) may be learnt in a Moment, they are ſo natural.

Theſe are the Principles on which the Swifter Short-Hand is formed; and the Characters I have choſen, are perfectly anſwerable to them. But, as many more Particulars are to be obſerved in Writing this than the Slower Short-Hand, I will endeavour to explain them in the cleareſt Manner I can.

Obſerve

Obſerve 1ſt, That the Characters for this are the ſame as for the Slower Short-Hand, and the double and triple Conſonants are moſtly formed out of them; only ſome of them that have a Bent at the Top or Bottom are formed by making that Bent a longiſh Round, if it ſtands for two Conſonants; and a perfect Round or Circle, when it ſtands for three.—Thus for *bt*, *md*, *mt*, &c. make the Bent a longiſh Round; and for *but*, *mut*, *rut*, make it a perfect Round.

As to Arbitrary or Cymbolical Characters, I have uſed none, except for *crucified*, by croſſing the *c* with a *d*; and for *world without end*, with joining *wr* at the Top, ſo as to have no End. Not that I condemn Arbitrary and Symbolical Characters as uſeleſs; but I leave every Practitioner to invent for himſelf ſuch as are moſt ſuitable to his own Buſineſs. For ſhould I interlard my Short-Hand with a Multiplicity of ſuch Characters, it might deter People from learning it, as has happen'd to ſome Authors of Short-Hand before me.

2dly, Beſides the common Characters, I have given another both for *l* and *r*, and three more for *s*; all which may be eaſily learnt, as there are two Characters for *Lambda* in Greek, three for *Rho*, and four for *Sigma*, the ſame Number as mine.—The 2d Character for *l*, is an Up-ſtroke from the Bottom of the foregoing Conſo-

Conſonant, making an Angle of about 30 Degrees with a Perpendicular: And the 2d Character for *r* is the ſame, only half the length. If the Up-ſtroke is longer than *l*, it ſtands either for *lr*, or *rl*. And becauſe many Engliſh Words end in *ly*, *lay*, *ry*, *ray*, to expreſs them, draw the ſloping *l* and *r* ſo as to make an Angle of about 60 Degrees to a perpendicular Line.

Then for *s*, the 2d Character is a ſloping Line at the beginning of Words, ſuch has *Skill*, *ſlay*, *ſmall*, *ſpend* &c. It may likewiſe be uſed in the Middle of Words, if not joined to the foregoing Conſonant, as *r* always is.—The 3d Character for *s* is a ſloping Stroke, half the Length of the ſhort Conſonants, making an Angle of about 60 Degrees with a Perpendicular Line; and if a Dot be made at the End of it, it ſtands for *ſes* or *ſſes*. It commonly comes at the Ends of Words, but may likewiſe take Place in the Middle.—The 4th Character for *s* is a Dot at the Beginning or End of any Character. And to make the plural Number of Words ending in *lſſes*, *rſſes*, as in Claſſes, Dreſſes, &c. make a Bent forward at the Tops of *l* and *r*.

Now, why I have adopted a 2d Character both for *l* and *r*, is, that they may be joined to any Conſonant, whether ſingle, double or triple, either in the Beginning, Middle or Ends of Words

Words. And why I have given four Characters for *s*, is, becauſe it occurs oftener than any other Conſonant, in Engliſh and ſome other Languages; for it makes the greateſt Part of our Plural Numbers, as alſo in French, Spaniſh, &c. But to ſay no more of it, I refer to the Plates and Specimens, where there are many Examples for all the uſes of *l*, *r*, and *s*.

3dly, The Conſonants in this Swifter Short-Hand have each of them ſix different Poſitions or Situations; that is, ſtand in ſix different Directions. To get ſix different Poſitions for the long Letters, beſides their common Character in Plate 1, they have each another, thus; The long Letters above the Line reach only to the Tops of the Short Conſonants; and the long Letters below the Line reach only to the Bottoms of the ſhort Conſonants, or to the Line: And to procure ſix different Poſitions for *f*, I have given two Characters for it in Plate 1. Now theſe two Characters for each of the long Conſonants, by ſtanding erect, or leaning a little backwards or forwards, give ſix different Poſitions for all of them.

Then to gain three Different Poſitions for the ſhort Conſonants; when they ſtand upon the Line, they are to be ſet erect, or leaning backwards or forwards like the long Conſonants; and to gain three Poſitions more for them, or rather four, they are ſet ſideways. 1ſt,

Oppoſite

Oppoſite to the Tops of the long Letters above the Line; 2dly, Oppoſite to the Tops of the ſhort Letters; 3dly, Oppoſite to the Bottoms of the ſhort Letters, and 4thly, Oppoſite to the Bottoms of the long Letters, below the Line. And the Vowels (which muſt be the ſhort ones) follow the ſame Rule. See Plate 2. Line 1.

So that holding the right Side of the Paper towards you, they ſtand in their natural Situation; except only that a ſhort Conſonant coming after the ſloping *l*, above the line, may ſtand upright, or ſloping to right or left, and be joined to the Top of it, without taking off the Pen. Thus *m* and *t* cannot be miſtaken for *d* and *b*, becauſe *d* and *b* might be joined to it, and brought down to the Line; and ſo of the reſt.

4thly, The Conſonants, by having ſix different poſitions, ſhew what the Vowels are, tho' three alone are ſufficient. For the Arabians, (whoſe Language is ſuppoſed to be the moſt extenſive of any in the World) have only three Characters for the Vowels, as may be ſeen in *Thomas Erpenius*'s Arabic Grammar, Page 22. The 1ſt ſtands for *a* and *e*, the 2d for *i* and *y*, and the 3d for *o* and *u*. So my Characters leaned forward denote the Vowels to be *a*, *e*, *ay*, *ee*, and ſometimes *ea*: Standing erect *i* or *y*; and leaning backwards *o*, *u*, or the Diphthongs *oi*, *oy*, *oo*, *eu*, *ou*.

The only Difficulty is, to know whether the Vowel precedes or follows, or comes between the double or triple Conſonants: But if Time will allow, the Writer may make a Daſh or Hair-ſtroke half the Length of the ſhort Conſonants, (at the Tops of the Conſonants) if the Vowels go before them; and at the bottoms of the Conſonants, if the Vowels follow after them. But if the Conſonants are double or triple, and the Vowel comes between them, they muſt be written without ſuch Hair-ſtrokes.

This I ſay the Writer may do, if Time will allow; but if not, he muſt content himſelf with ſetting the bare Characters erect or ſloping, as the Vowels require; and gueſs what the Words are by the other Words in the ſame Sentence.

5thly, In Engliſh, High and Low-Dutch, there is little Occaſion for writing the Vowels either in the Begining, End, or even in the Middle of Words, tho' two Vowels come together. Thus in *pious*, the *p* ſet erect ſhews the Vowel to be *i*, and the *s* leaning backward ſhews the Vowel to be *o* or *u*. And the ſame may be ſaid of Biaſs, Riot, and ſuch like Words. But in Latin, Spaniſh, Portugueze, and above all in Italian, it is often neceſſary to write the Vowels (which muſt be the ſhort ones) at the Ends of Words, to make them intelligible.

intelligible. As to French, I think it will be the ſhorteſt and beſt way to write it, as it is pronounced, and in this Caſe it will be often neceſſary to write the Vowels and Dipthongs at the Ends of Words.

6thly, In this Kind of Writing you do not count Letter by Letter in your Mind, as in common Writing; but either Word by Word, if Monoſylables, or Syllable by Syllable if Polyſyllables, tho' not always divided according to Rule. Thus in the Word *abide*, you ſay in your Mind *ab*, ſetting the *b* ſloping forward, and *ide* ſetting the *d* erect. So in *Poſition*, you ſay *pos*, ſetting the Character for *ps* leaning backwards, and that for *ition* erect; and ſo for other Words.

7thly, In Words of two or three Syllables, a ſingle, double or triple Conſonant at the Beginning, and the laſt Letter at the End of a Word may be ſufficient. But in longer Words there are commonly one or more radical Letters in the Middle, which muſt not be omitted. Thus in *Tranſformation*, *Tranſmigration*, and *Tranſmutation*, all of them have *trans* in the Beginning, and *ation* at the End. Therefore, in the 1ſt, *frm*, in the 2d *mgr*, and in the third *mt* muſt be written to render them intelligible.

8thly, Of two Conſonants, which have the ſame Sound, that may be written which joins

moſt

moſt conveniently to the preceding or following Conſonant. Thus *c* may be written for *k*, and *s* for *c*, where it ſounds ſoft. So *s* may ſtand for *ſh* and *t* for *th*, as *Shin* and *Thau* in Hebrew have both thoſe Sounds. So *h* and *k* may generally be omitted, as in *honour*, *know*, &c. and *d* in the Middle and Ends of Words, as alſo *t* after *c*, as for *Candle*, *demand*, *ſtrict*, *direct*, write *Canle*, *deman*, *ſtric*, *direc*.

9thly, It would be endleſs to ſhew all the Contractions for Words; ſo I ſhall only mention a few. Thus *d*, *n*, *s*, *t*, and *v*, may ſtand for *had*, *than*, *has*, *that*, *have*. So *m*, *r*, *m*, *s*, ſtand for *him*, *her*, *I'm*, *his*. And *d*, *l*, *v*, for *I'd* or *I had*, *I'll* or *I will*, *I've* or *I have*. So *wd*, *wl*, *wr*, for *we had*, *we will*, *we are*; and *yd*, *yl*, *yr*, for *you had* or *you would*, *you will* and *you are*. So all the Conſonants, whether ſingle, double, or triple, ſtand for all Monoſyllables that have a Vowel before or after them: And the double and triple Conſonants ſtand for all the Words where the Vowel comes between them. Thus *dr* may ſtand for *Adder*, *udder*, or *dare*, *dear*, *dire*, *door*, or *dree*, *dry*, *draw*: Which is done (if Time will permit) by making a Daſh or ſhort Hair-Stroke at the Beginning or End of the Characters, when the Vowel precedes or follows after them; and omitting it, when the Vowel is in the Middle; always taking Care to ſet the Conſonants

Conſonants erect or ſloping as the Vowels require. Theſe Daſhes or Hair-Strokes are ſooner made than Dots, and no Time is loſt in conſidering where to place them.

10thly, For *ing* at the Ends of Words, write the Vowel *i*, and for *ong* the Vowel *o*: And for the Negative *not* join an *n* ſtruck Side-ways to the laſt Characters of Words. This Negative *not* generally follows Verbs, or the Signs of Tenſes in Engliſh; as, *I ſeek not, I love not, I dare not, I do not, I did not, I have not, I will not*, &c. And even where a Queſtion is aſked; Thus *will not you*, is as eaſily underſtood as *will* you not. And tho' in Latin, and the Languages derived from it, the Negative *not* generally precedes the Verb; yet for ſhortneſs, it may be written the ſame way, and eaſily underſtood.

11thly, It is not neceſſary in this Short-Hand to leave Spaces between thoſe Words that conſiſt only of one ſingle Character, or of more joined together, as in common Writing; only one Word muſt not be joined to another, as that would make Confuſion. But in longer Words, where the Characters cannot all of them be joined together, a Space may be left after the laſt of them, to ſhew that the preceding Word conſiſts of two or more Characters not joined together.

12thly, When a Conſonant is doubled in the Middle of a Word, as in *common, correction*, &c

&c. there is no need of writing both of them, as any Word wherein a Conſonant is doubled is as intelligible with one as both. Again, the *u* after *q* is quite ſuperfluous in any Language, that I am acquainted with: For was *q* called *quee*, as we call *b*, *c*, *d*, *g*, &c. it would do as well either in Writing or Print without a *u*, as with it, and Children would learn to read Words where *q* occurs much ſooner,

13thly, For a repetition of a Word or Sentence, draw an *r* Side-ways under it, and a ſhort *r* Side-ways in the Place where it is to be inſerted. Laſtly, The Vowels may ſtand for ſeveral Words; as *a* equal to the Tops of the long Letters above the Line may ſtand for *above*; equal to the Tops of the ſhort Conſonants for *a*; on the Line for *at* (I likewiſe uſe it for *the*) and under the Line it may ſtand for *after*. So *o* equal to the Tops of the long Letters may ſtand for *over*; equal to the Tops of the ſhort Letter for *of*; on the Line for *on*, and under the Line for *out*. So *u* above the ſhort Letters may ſtand for *up*; equal to the Tops of the ſhort Letters for *you*; on the Line for *upon*, and under the Line for *under*. But all thoſe Words may be expreſs'd as well, if not quite ſo ſoon, by the Conſonants,

And thus much may ſuffice for the Swifter Short-Hand; as, what with the Directions here

here given and the Help of the Plates, any ingenious Man will be able to make out of himſelf any Thing that can be further required to render him a complete Maſter of this Kind of Writing.

But after all, Writing can never be made as quick as Speech, unleſs we could force the Laws of Nature. For, as Sound can never move ſo quick as Light, nor the Tongue as Thought; ſo, neither is it poſſible for the Pen to keep pace with the Tongue. All that can be done is to make Writing as expeditious as it's Nature is ſuſceptible of; and with that, whether we will or no, we muſt reſt content.

SECTION III.

On the SHORT-HAND *for* MUSIC.

THOUGH Plate 7, may be ſufficient of itſelf alone to make this Kind of Writing intelligible to any one that knows how to write Muſic in the uſual Way; yet I ſhall lay down my Principles, as in the two former Schemes, and after that give Reaſons for the Characters it is compoſed of.

PRINCIPLE

Principle I.

Ruled Paper muſt be provided, as in the common Way of writing Muſic; it being impoſſible to invent any better Method to diſtinguiſh the Accuteneſs and Gravity of Sounds, than by ruled Lines and the Spaces between them.

Principle II.

Characters for the Notes and other Marks for writing Muſic may be invented, that take up leſs Time in writing, and are as intelligible as thoſe we commonly uſe; and conſequently may be ſerviceable to ſuch as copy Muſic in Haſte.

They may likewiſe ſerve for printed Muſic, if made full and ſtrong, as in the laſt Bar of Stave 5, Plate 7: And may be printed with Types in the ſame Manner as the Plain-Song uſed in Churches in France, Italy, &c. That the Plain-Song for High-Maſs, Veſpers, &c. is printed with Types, and not engraven on Copper-Plates, is evident, becauſe the ruled Lines are printed with red Ink and the Notes with black. And my Notes may be made as ſtrong and plain to be ſeen at a Diſtance, as either the Notes of Plain-Song, or the Notes now in Uſe for printed Muſic.

Now for the Characters of the Notes, I have choſen an *s*, or a ſloping Stroke from right to left for a Semibreve, and *m*, or a ſloping Stroke

Stroke from left to right for a Minim. But as the Tops of *s* and *m* may be drowned in the ruled Lines, ſo as not to be diſtinguiſhed, I prefer the ſloping Lines to them. For a Crotchet I have choſen *n*, the French Name for this Note is *Noire*: For a Quaver *c*, which the French call *Croche*: And for a Semi-quaver an *x* or *c* inverted, called in French *Doube-Croche*. Theſe might be ſufficient; but as ſhorter Notes may ſometimes be required, I have given a *t* or half a *c* for aDemy-ſemi-quaver, and a *v* or half an *x* for a Demy-demy-ſemi-quaver.

The Characters for the Cliffs are *ſ* for the *Treble* or *Sol-Key*, an *ſ* inverted for the *Tenor* or *Ut-Key*, and the common Mark, omiting the Dots, for the *Baſs* or *Fa-Key*. In *Sol-Faing*, the Engliſh call two Notes in the Octave *Sol*, two more by the Name of *Fa*, and two more by that of *La*; whereas the French have different Names for all the Notes in the Octave; which ſeems to me to be much better.

The Characters for *Common* and *Triple Time* need no Explanation. The Character for a Flat has a round Bottom, and for a Sharp a pointed Bottom. For an Accidental Flat make a Daſh or Stroke below the Note, for a Sharp above the Note, and for a *Natural* thro' the Note.

For a *Slur* draw a Curve or ſtraight Line over or under the Notes. And for contracting Notes of the ſame Kind, write the 1ſt of them, and then draw a Line ſloping upwards or downwards over the Rules or Spaces, that the following Notes ſhould have ſtood upon, if they had been written; or Dots may be made inſtead of them.

The Marks for the Bars are the ſame as in common Writing; only they need not be ſo exact. And the Marks for Reſts are ſet over the Notes in Plate 7, as alſo the Prick of Perfection after the Notes.

SECTION IV.

On the UNIVERSAL CHARACTER.

FIRST, I ſhall lay down my Principles on which it is grounded, as by them it muſt either ſtand or fall; and after that, I ſhall explain the Nature of it, and give Directions for writing and interpreting it, with ſome of the moſt neceſſary Rules for compiling a Dictionary.

PRINCIPLE I.

It is impoſſible to form an Univerſal Character with Symbolical or Arbitrary Characters,

ters, which have no Connection with Numeral Figures, or the Letters of the Alphabet, or ſome Kind of Characters uſed like Numeral Figures or Numbers:

Becauſe, as a Dictionary is indiſpenſibly neceſſary to find out the Meaning of the Characters, it is impoſſible to find out their Meaning by ſuch Characters; as they cannot be reduced to any regular Order.

Principle II.

An Univerſal Character may be formed either by Numerical Figures, or the Letters of the Alphabet, or other Characters uſed Numerically: Becauſe no Language is ſo copious, but Numbers will expreſs all the Words in it, tho' all the Inflections of Nouns, Verbs, &c. had a different Number aſſigned them.

But tho' the Letters of the Alphabet may do the ſame, uſed in a numerical Way, and with fewer Letters for Words, (there being twenty-ſix Letters in the Alphabet, and only nine Figures and a Cypher for Numbers) yet I have made choice of Numeral Figures, as both we, and moſt Nations in Europe, are well acquainted with them; and even by them no Words will require more than four Figures to expreſs them, as will be proved hereafter.

Principle III.

As Numbers may repreſent Words, ſo various Characters or Indexes placed over them may denote the different Parts of Speech, the Numbers and Caſes of Nouns, the Moods, Tenſes, Numbers and Perſons of Verbs, &c. in as intelligible a Manner, as can be done in any Language whatever, either by varying the Words, as in Latin, or by adding other Words and Particles to them, as in modern Languages.

And moreover, as all the various Indexes may be placed over one and the ſame Number, that Number may ſtand for ſo many different Words; as alſo for the Number itſelf, both Cardinal, Ordinal and Adverbial.

Theſe are my Principles: But in order to proceed regularly, it was neceſſary to pitch upon ſome particular Language as a Rule to go by. I therefore made choice of the Latin, it being as regular a Language as any that I know, and more univerſally learnt and taught (at leaſt in Europe) than any other.

I have therefore in Plate 8. given Characters or Indexes for all the different Parts of Speech, with the Variations of Nouns, Verbs, &c. after the Form of the Latin Grammar, with Explanations of them in the oppoſite Page; but as they may ſeem obſcure to ſome Readers, I ſhall explain them more fully here, as the Art depends chiefly on a right Knowledge of them.

Only

Only obſerve, that I have placed Numbers over the Words that explain the Indexes, and not in the Plate itſelf, for fear of diſfiguring it.

Plate 8. No. 1 gives a right Line drawn ſideways over the Number for the Index of a primitive Subſtantive, as *Love*, *Labour*, &c. and the Dots and Strokes over it ſhew the ſix Caſes Singular, as the ſame Dots under it ſhew the Caſes Plural. No. 2 gives the Index of a ſecondary Subſtantive, as *Lover*, *Labourer*. No. 3 gives the Index of derivative Subſtantives, as *Poſſibility*, *Viſibility*, derived from *Power* and *Viſion* or *Sight*. No. 4 gives the Index for a Beaſt, Bird, Fiſh, Plant, Metal, Mineral, and for all ſuch Nouns as are neither derived from Verbs, nor have Adjectives or Adverbs derived from them. Theſe may have the ſame Numbers as Verbs and Nouns derived from them, and the ſame as Nouns have, that have Adjectives and Adverbs derived from them, as *Faith*, *Faithful*, *Faithfully*, *Virtue*, *Virtuous*, *Virtually*, &c. The Reaſon is, becauſe if a Number was aſſigned to each of them, they would ſwell the Dictionary to a greater Size than is neceſſary, and that to no Purpoſe.

Note, If in compiling a Dictionary it be thought more adviſeable to take a different Number for derivative Subſtantives, with their Adjectives and Adverbs, that Number next after

ter the Verb and primitive Subſtantive will be the moſt proper.

No. 5 gives the Index for a primitive Adjective, with its Adverb, and their Degrees of Compariſon. And No. 6 does the ſame for derivative Adjectives and their Adverbs. No. 7 gives Indexes for Pronoun Primatives and Poſſeſſives: They have the ſame Indexes as Subſtantives and Adjectves. And No. 8 gives the Index for Relatives.

No. 9 gives the Index for a Verb Active with Dots and Marks before it for the Perſons Singular and Plural. No. 10 gives Indexes for ſix Moods; but as four Moods are ſufficient (the Optative and Subjunctive being the ſame with the Potential, only with Adverbs added to them) No. 11 gives Marks for four Moods only. No. 12 gives Indexes for the five Tenſes. No. 13 gives Indexes of Gerunds; and No. 14 of the Supines. No. 15 gives the Index of the Participle of the Preſent Tenſe, with it's Adverb, and their degrees of Compariſon. And No. 16 of the Participle Future.

No. 17 ſhews the Index of the Paſſive Voice. As to the Marks for Perſons, Moods and Tenſes, they are the ſame as for the Verb Active.

No. 18 gives the Index of the Participle of the Preter-Tenſe, with it's Adverb, and their Degrees of Compariſon; and No. 19 of the Participle Future in *dus*.

No.

No. 20 gives the Index for dubious Verbs: The Marks for Perſons, Moods and Tenſes are the ſame as for the Verb Active. I call dubious Verbs thoſe that have an active Form and a paſſive Signification, as *Ægroto, I am Sick, Veneo, I am ſold*; and thoſe that have a paſſive Form and an active Signification, as *loquor, I ſpeak, hortor, I exhort*. If then a Perſon doubts whether a Verb be Active or Paſſive, the beſt Way will be to uſe the dubious *Index*.

No. 21 gives the Index for Impersonals Active; and No. 22 for Impersonals Paſſive. No. 23 gives the Index for Cardinal Numbers, with their Adverbs; and No. 24 the Index for Ordinal Numbers with their Adverbs; and No. 25 Gives the Index for Particles. What I call Particles are Adverbs, ſuch as *here, there, now, then*, and the like; as alſo Conjunctions, Prepoſitions and Interjections. As to the Gerunds and Supines, tho' I might have omitted giving Indexes for them, except the Gerund in *do*, which is ſtill retained in Spaniſh, Italian, and Portugueſe, (and in Engliſh and French we have a particular Way of expreſſing it) yet I have given Indexes of both of them, that thoſe that underſtand Latin may make Uſe of them where neceſſary; leaving ſuch as don't underſtand Latin to expreſs them as they can.

Hence

Hence it follows 1ſt, that the ſame Number, with different Indexes over it, may ſtand both for the Verb Active and Paſſive, with all their Variations; and for a Subſtantive, Adjective, Adverb and Participle, with their Variations; and for the Number itſelf, both Cardinal, Ordinal and Adverbial. Thus, ſuppoſe we take the Number 2030 for the Word *amo I love*; it may ſtand for the Verb *to love*, both Active and Paſſive with all it's Variations; for it's Subſtantive *Love*, the Adjective amorous or *loving*, the Word *Lover*, the derivatives *Amiableneſs*, *amiable*, *amiably* (unleſs another Number be choſen for Derivatives) as alſo for a Particle and the Number itſelf. Here Note, that the ſmaller Numbers are fitteſt for Particles.

2dly, This Kind of Writing may be written with fewer Letters than any Language in the World; as no Word will require more than four Figures; becauſe every Number may ſtand for 6 Words at an Average, and 9999 multiplied by 6 gives 59994, or 6 leſs than 60000; which is a greater Number than the uſeful Words in any Language can require.

Now for writing this Univerſal Character, Obſerve 1ſt, That no *Tropical*, Figurative or Proverbial Words or Expreſſions, are to be allowed of; but every Word and Sentence muſt be taken in their genuine Senſe and Signification; becauſe *Tropical*, Figurative and Proverbial

Proverbial Words and Expreſſions, which are familiar to us, may be unintelligible to people in foreign Nations.

2dly, Every Word muſt be placed in its natural Order, according to the Rules commonly given for conſtruing Latin; as 1ſt, The Vocative Caſe (if there be any) and what depends on it. 2dly, The Nominative Caſe, or what is inſtead of it, or depends on it. 3dly, The Principal Verb and what ſerves to expound it. 4thly, The Infinitive Mood or the Caſe after the Verb. And laſtly the Oblique Caſes, viz. the Gen. Dat. and Ablitive Caſes, with what depends on them, in their Order.

3dly, As to Adjectives, the beſt Way will be to place them before their Subſtantives, except they carry over their Signification to ſome other Word; as a *Man worthy of Praiſe*, a *Veſſel full of Wine*, &c. For tho' in Latin and ſome other Languages many Adjectives generally follow their Subſtantives, yet if placed before them, they may eaſily be underſtood.

Hence it follows, that the Knowledge of Latin would be very ſerviceable in writing or interpreting this Univerſal Character. But for ſuch as never learnt Latin, it will be neceſſary to underſtand ſo much of Grammar, as to know the different Parts of Speech, the Numbers and Caſes of Subſtantives, the Degrees of Compariſon of Adjectives and Adverbs, the

Active and Paſſive Voices of Verbs, with their Moods, Tenſes, Numbers, and Perſons, &c. as alſo the Indexes to be placed over the Numbers to denote them, or it will be in vain to attempt either to write or interpret this Character. And for the Order of placing Words for ſuch as don't underſtand Latin, the beſt Rule will be, to place them in the ſame Order as we commonly do, when we ſpeak or write any thing in the plaineſt and moſt Natural Order we poſſibly can; and they will not miſs it far: becauſe our Engliſh Language obſerves the Natural Order, as exactly as any.

SECTION V.

Directions for COMPILING *the* DICTIONARY.

RULE I.

A Grammar muſt be prefixed to the Dictionary, in which are to be ſet down,

1ſt, The Characters for the nine Figures and the Cypher; and theſe I have choſen are more proper than our common Figures, as having neither Stems nor Tails to interfere or mix with the Indexes.

2dly, All the Indexes muſt be ſet down, that denote the Parts of Speech; Noun Subſtantives with their Numbers and Caſes, Adjectives

jectives and Adverbs with their Degrees of Compariſon, Verbs Active and Paſſive with their Moods, Tenſes, &c. Which may be done two Ways; either by a Copper-Plate in the ſame Form as mine, with Explanations to it; or by taking a Subſtantive, and declining it thro' all Caſes Singular and Plural, with the Indexes placed by each Word: and the ſame may be ſaid of Adjectives, Verbs, &c. But the firſt Way I take to be the beſt.

3dly, The two Rules above-mentioned muſt be given, viz. the 1ſt, to avoid all Tropical, Figurative and Proverbial Words and Expreſſions; and the 2d, for placing Words in their Natural Order. To which muſt be added the Directions mentioned hereafter for Writing and interpreting Letters, &c. as alſo how to direct Letters to Perſons in foreign Parts, how to write the Names of Men, Cities, foreign Weights, Meaſures, Coins, &c.

Rule 2, After the Grammar is finiſhed, the Dictionary itſelf muſt be formed, conſiſting of two Parts. In the 1ſt Part all uſeful Engliſh Words muſt be placed in an Alphabetical Order, as in other Dictionaries; and the Numbers for the Words either before or after them.

In the 2d Part of the Dictionary the Numbers muſt be placed in an Arithmetical Order, beginning at 1, 2, 3, and ſo forth; which Numbers muſt be ſet in the 1ſt Place, and after

after each Number all the Words it ſtands for. Thus ſuppoſe the Number 500, ſtands for the word to ſee. The Words to be written after the Number are, *To ſee* (which is enough for both Active and paſſive Voice as any one knows) *Sight* or *Viſion* the primitive Subſtantive; a *Seer* the ſecundary Subſtantive; *Viſibility*, *viſible*, *viſibly*, which are derivative Words, unleſs it be thought better to take another Number for them; a *Lynx*, for a Beaſt. As for the Number itſelf Cardinal or Ordinal, that need not be mentioned.

Rule 3. The Pages in the Dictionary ought to be divided into three or four Columns at leaſt in the firſt Part; otherwiſe a great deal of Paper would be loſt, if each Word took up a whole Line.

Now ſuppoſing each Column contains 50 Words or Lines (for each Word is a Line in the 1ſt Part) one Leaf with three Columns on each Side will contain 300, which multiplied by 100 Leaves gives 30000 Words, and conſequently as many as there can be Occaſion for. Then in the 2d Part, after the Numbers, all the Words are to be placed one after another, that the Numbers ſtand for: theſe may take up the ſame Number of Leaves or thereabouts; ſo that the Dictionary may be compriz'd in 200 Leaves or 400 Pages, or little more (ſuppoſing 30000 Words were required)

quired) and conſequently the whole Dictionary may be contained in a Pocket Volume of a moderate Size, eſpecially if printed with ſmalliſh Types and a leſſer or narrower ſort of Paper.

And here, Note 1ſt, That all Synonymous Words muſt have the ſame Number affix'd to them, tho' they lie ſcatter'd in different Parts of the Dictionary. 2dly, That the Numbers may be printed with the common Characters for Figures, there being no neceſſity of caſting particular Types for them.

Now, the Utility of this Character (ſhould it be adopted by other Nations) is obvious to every one. For 1ſt, It may be ſerviceable to Ambaſſadors, Conſuls, &c. who reſide in foreign Parts, where they may have Occaſion to treat with People of various Nations and Languages; and may not always have Interpreters at Hand, or at leaſt ſuch as can be depended on. I remember to have read ſomewhere of the Grand Signior being greatly enrag'd againſt a Dutch Ambaſſador by the Interpreter's explaining his Words in a wrong Senſe. But ſuch miſtakes may be prevented by this Univerſal Character, as a perſon may expreſs his Thoughts by it as clearly and unequivocally, as he can in his own Language, eſpecially if he underſtands Latin well.

2dly,

2dly, It may be of uſe to Merchants, who trade with Foreigners; as by it they and their Clerks may tranſact their Buſineſs themſelves, without being beholden to Interpreters; and that with Eaſe, if Forms of Merchants Letters and other Mercantile Writings were printed in the Univerſal Character, leaving Blanks to be filled up with the Particulars neceſſary to be inſerted, as is done in printed Bills, Bonds, Leaſes, Indentures, &c.

3dly, By it Ingenious Men, either in the Literary or any other Way, may carry on a Correſpondence with Ingenious Men in foreign Countries, whoſe Language they do not underſtand; and that, if not in an eloquent, yet in an intelligible Manner. For as I ſaid above, no Tropical, Figurative, or Parabolical Words or Expreſſions muſt be allow'd of, and every Word muſt be placed in it's natural Order.

4thly, It may be uſeful to travellers and Seafaring Men in Foreign Parts; as alſo to Priſoners of War, where there are none to interpret for them. But I need not enlarge on the Utility of it, ſince the Advantages to be obtained by it, are of themſelves ſelf-evident.

For writing this Character, do thus; Write what you intend in your own Language, (or rather in Latin, if you can do it,) placing the Words in their natural Order. This being done, write the ſame Word by Word in the Univerſal

Univerſal Character, obſerving to place the proper Indexes over each Number. And for reading or interpreting it, write down the Words correſponding to each Number from Beginning to End in your own Language; and then you will have the whole Letter or Writing, whatever it is, in your own Mother-Tongue.

Hence it is evident, that if a Letter be written firſt in Latin, and afterwards the Numbers for each Word be written in another Paper with proper Indexes over them, this Univerſal Character is as intelligible as the Latin itſelf; and any one that underſtands Latin, may with the Help of the Dictionary, turn it into Latin again, either in the ſame Words or others equivalent to them. But for thoſe that do not underſtand Latin (at leaſt not ſufficiently) the beſt Way for them will be to write the Numbers for the Particles *a*, *the*, *of*, *to*, *for*, *in*, *with*, *by*, *from*, &c. before the Noun Subſtantives, inſtead of the Dots and Strokes over and under the Line in Plate 8, to denote the Caſes, as there muſt be Numbers in the Dictionary to denote thoſe Particles. And I know not, whether it might not be more adviſeable for Latin Scholars to uſe them too, as the generality of Modern Languages have Particles for Signs of the Caſes, as well as ours. And in this Caſe the Subſtantive will

will require no more for it's Index than a Line drawn over the Number, with a Dot above for the Singular, and a Dot below it for the Plural Number.

Note here 1ſt, Where a Noun is of the Epicene Gender, that is, where the Name of a Beaſt or Bird is the ſame for both Sexes, if you ſpeak of the Male Fox, you Muſt write *Male Fox*, if of the Female Fox, you muſt write *Female Fox*; and ſo of other Creatures.

Note 2dly, That the Names of Countries, Cities, Towns, Men, Ships, Coins, Weights, Meaſures, &c. of foreign Countries, as alſo Directions of Letters, muſt be written in common Letters, and in the Language of the Country they are ſent to, as thoſe Things cannot be expreſs'd by the Univerſal Character.

But after all, my labour will be loſt, if other Nations refuſe to adopt this Univerſal Character. And how muſt they be prevail'd on to admit it? Not by me or any private Man. The only Men that can induce them to it are the Gentlemen of the Royal Society. For, as I doubt not but that they hold a Correſpondence with the Academies and Societies of ingenious Men of greateſt Note in Europe, if they approve of it, and communicate it to thoſe Academies and Societies in foreign Parts, it ſtands a fair Chance of being reduced to Practice: Otherwiſe all the Satisfaction that

Men

Men can reap from it, is to know, that an Univerſal Character is poſſible and practicable, and more eaſy to be learnt and remembered than the Writing of any other Language; becauſe the numerical Figures and the Indexes are ſoon learnt, and one capital Word being known, all the Words are known that are derived from it, as is ſhewn above by the Examples of *Amo to Love*, and *Video to ſee*.

If the Gentlemen of the Royal Society ſhould approve of this Univerſal Character, and communicate it to other learned Societies abroad, and they judge it an uſeful invention, I would adviſe them to compile a Grammar and Dictionary for it in Engliſh, and for all other Dictionaries to be tranſlated out of it, as by this Means they would be moſt uniform and conformable to each other. Whereas, ſhould a tranſlation be made out of it into French, and out of that a Tranſlation into Dutch, and an Italian out of the Dutch, &c. the further they were removed from the Original, the more liable they would be to Miſtakes; whereas, if they all tranſlate out of the Engliſh Original, they cannot be ſuppoſed to vary very much from each other.

Moreover, ſhould the Engliſh compile the firſt Dictionary, and all other Nations tranſlate from it, they would find a particular Advantage in it. For, as the Numeral Figures are the ſame as the Letters of the Alphabet in

Short-Hand, ſuch Numbers may be choſen, as will give the Words in Engliſh of two, three, and even four Letters, if the firſt Number is not greater than the Numbers for Words in the Dictionary will admit of. Now, as there are only nine Digits and a Cypher for Numbers, each Figure muſt ſtand for two Conſonants, and three of them for three; and the Cypher muſt ſtand for all the Vowels.

I have therefore diſtributed them thus. The Fig. 1 ſtands for *g* and *n*, having the ſame character. The Fig. 2 ſtands for *l* and *r*, becauſe the Fig. 2 is an *r*, and thoſe that cannot pronounce *r*, pronounce *l* inſtead of it. The fig. 3 ſtands for *j* and *v*; The fig. 4, for *b* and *t*; The fig. 5, for *h*, *s*, *y*, the characters for theſe letters being the ſame, and only differing in length. The fig. 6 ſtands for *c*, *k*, and *q*, having all nearly the ſame ſound. The fig. 7 ſtands for *d*, *m*, *p*, having all the ſame Form, only differing in Length. The fig. 8 ſtands for *f* and *w*: It is the Character for *w*, and the ſame as for *ph*, only a little ſhorter. The fig. 9 ſtands for *x* and *z*: It is the Character for *x*, and as we pronounce the *x* much like the *z*, in *Xerxes*, *Xenophon*, *Xenocrates*, &c. they are fitteſt to go together. And the Cypher ſtands for all the Vowels, except thoſe that begin Words; of which more hereafter.

They all ſtand in one Point of View, thus,

1 2 3 4 5 6 7 8 9 0

gn, *lr*, *jv*, *bt*, *hsy*, *ckq*, *dmp*, *fw*, *xz*, *a*, *e*, *i*, &c.

But obſerve here, that this Choice of Figures for Letters will not help to interpret the Univerſal Character ſo well as to write it. Becauſe, as each Figure ſtands for two Conſonants, and three of them for three; it may be difficult to find out what Conſonants they ſtand for: But in writing it a Perſon may expreſs any Word of one, two, three, or even four Letters, if the 1ſt Number is not too great for the Dictionary. Thus for the Words *Man*, *run*, *ſit*, the Numbers are 701, 201, 504. For *Live*, *Lord*, *Work*, the Numbers are 2030, 2027, and 8026. But 8000 being a greater Number than the Dictionary will admit of, all the Letters of ſuch Words cannot be expreſt; and much leſs of ſuch Words as conſiſt of a larger Number of Letters.

Now to come to Words conſiſting of two, three, or four Letters, that begin with Vowels; as a Cypher before Figures is of no Value, take the Numbers 1, 2, 3, for them; that is, the Number 1 for *a* and *e*, the Number 2 for *i* and *y*, and the Number 3 for *o* and *u*. Why I chooſe theſe Numbers is, becauſe I ſuppoſe the Numbers for Words in the Dictionary will not exceed 4000. For if each Number will ſtand for ſix Words at an Average, as I reckon it will, 4000 multiplied by 6 will give 24000; which is as great a Number of uſeful Words as can be required. Thus the Number for

Art

Art will be 124; *to open*, the Number is 3701, and ſo of others. And ſome Words of five Letters may be written this Way, which have *e* mute at the Ends of them, whether they begin with Vowels or Conſonants; thus the Number for *unite* is 3104; for *Grace*, *grave*, *Nitre*, the Numbers are 1206, 1203, and 1042, the *e* being omitted as uſeleſs, becauſe it is not ſounded. Thus all Words of two, three, and four Letters, where the firſt is not too great, may be written by an Engliſhman without opening the Dictionary.

Then, as to Words of four Letters, wherein the firſt Letter is a greater Number than the Dictionary will admit; as alſo in Words of five, ſix, or more Letters, the beſt Way may be to take thoſe Numbers for them, that are not already taken up by Words of two, three, and four Letters; leaving our Countrymen to conſult the Dictionary for them, as thoſe of other Nations muſt do for all Words, if the Dictionary is formed on this Plan.

But if our Countrymen are deſirous to write Words of four Letters, where the firſt is too large for the Dictionary, or Words of five, ſix, or even many Letters, without opening the Dictionary, it may be done either of theſe two Ways; 1ſt, By writing three of the firſt Letters of the Word (whether Vowels or Conſonants) if the firſt Letter of the Word is too large for the Dictionary, or the firſt four Letters

ters of the Word, if the firſt Letter is not too large. 2dly, If the firſt Letter is too large for the Dictionary, the two firſt Letters of the Word, and the laſt ſounding Letter, whether Vowel or Conſonant, may be taken, and thoſe in the middle omitted. But, if the firſt Letter is within the Compaſs of the Dictionary, then the three firſt Letters of the Word, and the laſt of it, may be written, whether Vowel or Conſonant, that is ſounded. But in this Caſe an invariable Rule muſt be fixed, Whether the three firſt Letters of a Word, or only the two firſt and the laſt Letter of it, are to be written, when the firſt Letter is too large; or if not too large, whether the four firſt, or the three firſt and laſt Letters, are to be written. For if a fixed Rule is not ſettled for one of theſe two Ways, it will be in vain to attempt to write ſuch Words. Beſides, if either of theſe Ways be adopted, Care muſt be taken to aſſign ſuch Numbers to them in the Dictionary, as are anſwerable to thoſe three or four Letters of ſuch Words; which I apprehend will be too much Trouble; if it be not too much Trouble, to do it for Words of two, three or four Letters. However, if it be too much Trouble to make a Dictionary in that Form, it may be made thus: The Words may be taken as they lie in an Engliſh Dictionary, and the Numbers 1, 2, 3, &c. added to them; and in this Caſe a School-

Boy

Boy might make it; only I would adviſe, to put the Perſons *I, thou, he,* &c. as alſo Adverbs, Conjunctions, Prepoſitions, and Interjections, on ſmall Numbers, reſerving the greater for Nouns, Verbs, &c.

It may not be amiſs to remind the Readers once more, that the Number of a Verb being known, all the Words that are derived from it are known alſo. Thus the Number for the Verb *Pleaſe* ſtands not only for the Variations of the Verb, but likewiſe for the Words *Pleaſure, pleaſant, pleaſantly*; and the Number for the Word *Nature* ſtands for *natural, naturally*. So the Number for *Virtue* ſtands for *virtuous, virtuouſly*; and ſo of others.

I muſt likewiſe acquaint them of one Thing more, and that is, that both in Engliſh and Latin we have certain Adjectives, that the French, Spaniards, and Italians have not; thus we ſay, a *Golden Sceptre*, an *oaken Plank*, a *brazen Image*, &c. Whereas they ſay a *Sceptre of Gold*, a *Plank of Oak*, an *Image of Braſs*. Again, we ſay, a *Wind-mill*, a *Water-mill*, an *Iron Bar*. They ſay a *Mill of Water, of Wind*, a *Bar of Iron*. So if we have a Mind to be underſtood by them, we muſt expreſs them the ſame Way. And here I put an End to my *Univerſal Character*, having endeavoured by it, as far as lies in my Power, to make all Nations, if not of one *Tongue* and one *Language*, to make them of one *Pen* and one *Form of Writing*;

Writing; which may be reduced to Practice in Time, if my Scheme is approved of by the Honourable Royal Society at London, and other Societies and Academies of Ingenious Men in Foreign Nations. And why they ſhould not approve of it, I cannot comprehend; becauſe Mr. Chambers in his Cyclopædia under the Word *Character* (ſpeaking of an Univerſal Character) ſays, *The Advantages* (of it) *are immenſe*. And I believe, all learned and ingenious Men are of the ſame Opinion. Beſides, common Senſe and Reaſon dictate to us, that it muſt be a Singular Satisfaction to People of different Nations and Languages to be enabled to correſpond and explain their Conceptions to each other themſelves, without the Help of an Interpreter, in an intelligible Manner; and without the Toil and Labour of learning each others Language. But to this it may be objected, that what I ſay indeed is true, was my Univerſal Character as perfect as can be invented: But ſome other ingenious Man may perhaps ſtep forth and preſent the World with a perfecter Syſtem than mine. To that I reply, *That it is impoſſible for any Man to form a more complete Syſtem of an Univerſal Character than mine.* And I not only aſſert it, but I prove it thus.

1ſt. There is no poſſibility of forming an Univerſal Character, but either by Arithmetical Figures, or the Letters of the Alphabet, or other

other Characters uſed numerically; as is ſhewn above in Page 27. And why I choſe Arithmetical Numbers preferably to other Characters is, becauſe they are more familiar to us; and if not to all, at leaſt to moſt Nations in Europe.

2dly, The Characters I have choſen for Numbers are the moſt proper of all others, as having neither Stems nor Tails to interfere with the Indexes placed over them: Beſides, as I have ordered them, they have all ſome Reſemblance with the Figures they repreſent.

3dly, The Indexes over the Numbers are as proper as I can invent; and I believe it will be a difficult Taſk for any Man to invent better.

4thly, The Numbers for Words are ſo ordered for the Advantage of my Fellow-Citizens, that if a Dictionary be formed on the Plan above-given, they may write Words of One, Two, Three, and Four Letters (if the firſt Letter be not too large for the Dictionary) and ſome Words even of five Letters, where the laſt Letter is an *e* mute, without opening the Dictionary. Hence I conclude, that it is impoſſible to invent a more perfect Univerſal Character than mine.

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Plate 1

EXPLANATION OF PLATE I.

A b c d e f f g h i j k l m n o p q r ſ t u u u v w x y z. æ œ & &c. &c. e.g. viz. aa, ee, ii, oo, uu, ae, ai, ao, au, ea, ei, eo, eu. ia, ie, io, iu. oa, oe, oi, ou, ua, ue, ui, uo.—α ϐ γ δ ε ζ η ϑ ι κ λ μ ν ξ ο π ρ σ ς τ υ φ χ ψ ω. ει, ου, ευ. a e i o u. Comma , Colon : Semicolon ; Period . Interrogation ? Admiration ! (Parentheſis) [Brackets] Hyphen - "Quotation" Chapter c. Verſe v. Section ſ.———Theſe Letters may either ſtand upright or ſloping like the Italian and Round-Hands. They may either be written ſeparate or joined together with Hair-Strokes or Part of both. The ſhort Vowels may either be placed above or below or between the Conſonants like the Hebrew Vowel Points. For a great or Capital Letter write the whole Word in larger Characters. Numbers, 1 2 3 4 5 6 7 8 9 00, $\frac{1}{2}$ $\frac{1}{5}$ $\frac{1}{7}$ $\frac{1}{10}$ $\frac{1}{000}$ 1787.

EXPLANATION OF PLATE II.

Six g's	Six l's	Seven n's	Eight i's gln
an in on	nay nigh no	all ill oil	lay lie low
bad bid bud	lam lim loom	man min mon	ſeen ſin ſun
bb. bc.	bd bf. bg.	bh bj. bk.	bl bm. bn.
bp bq br bs	bt. bv.	bw bx by bz	cb cc. cd.
cf. cg. ch	ck cl. cm.	cn. cp. cq	cr cs. ct.
cv cw. cx.	cx cy cz	dc. dd df	dg dl. dm.
dn. dp. dq	dr ds. dt	dv. dw dx	dy. dz.
fc ff fg	fl fm fn	fr fs ft	fv gm gn
gv. hc. hg	hl hm. hn	hp. hr hs	ht hv hw
jc jl jm	jn jt jv	kl k n kn	kp kt kv
lb. lc ld	ld lg. lk.	lm. ln lp	lq lr ls lt
lv. lx ly	mb mc md	mg. mn. mp	mt. mv. mx
nb nc nd	nf ng nh	nk nl nm	np nq nr
nt. nv. nw	pc pm pn	ps pt pv	qc qn qt rb
rc rd rh rg	rm rn rp rq	rt rv ſb ſc	ſd ſm ſn ſp
ſq. ſt. ſv ſw	tb tc td tf	th. tk tv	tw tx. vr.
vt wd wm wn	wp wt wv xc	xd xm xp xq	xt yt zl zn.

Plate 2

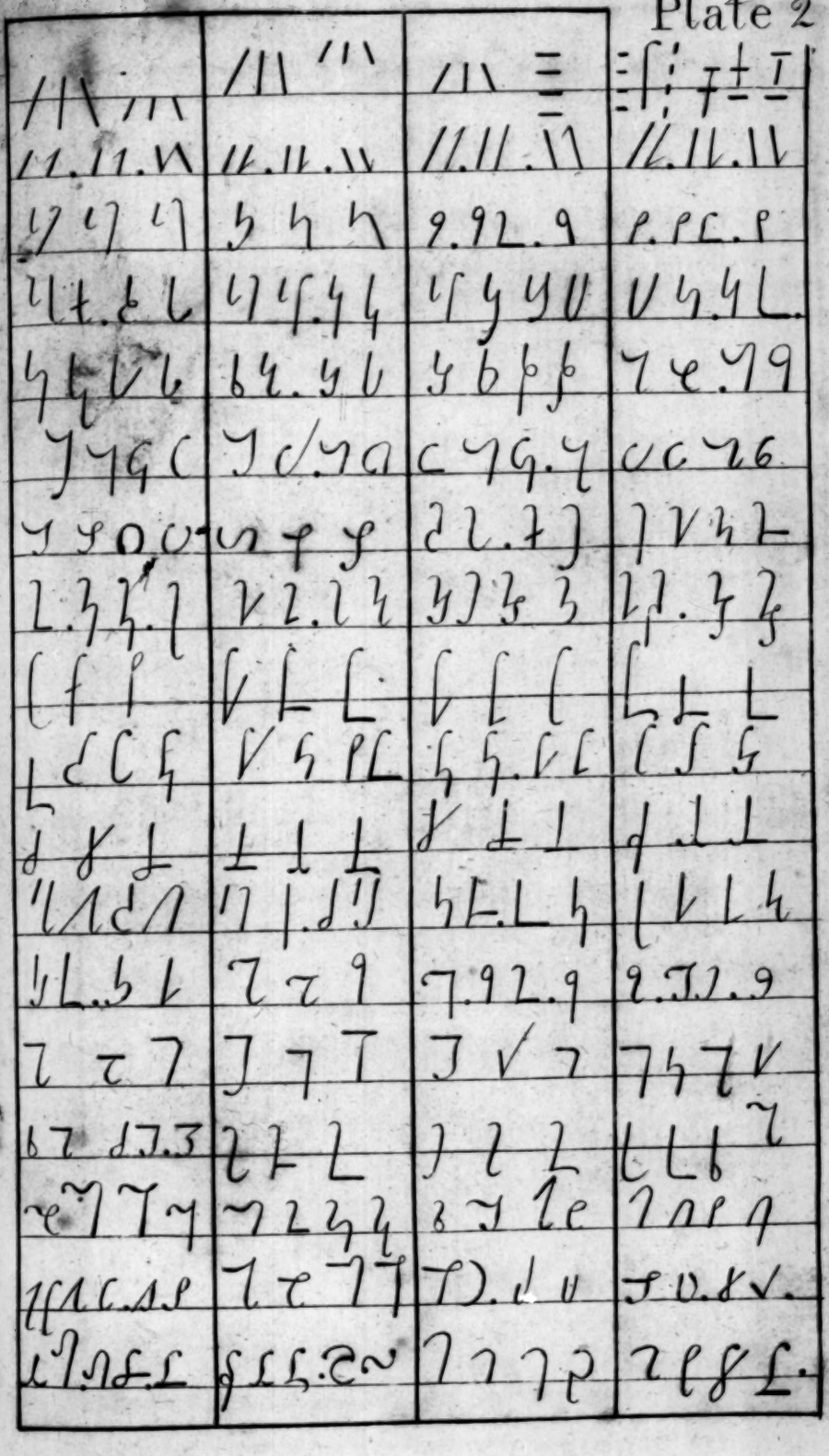

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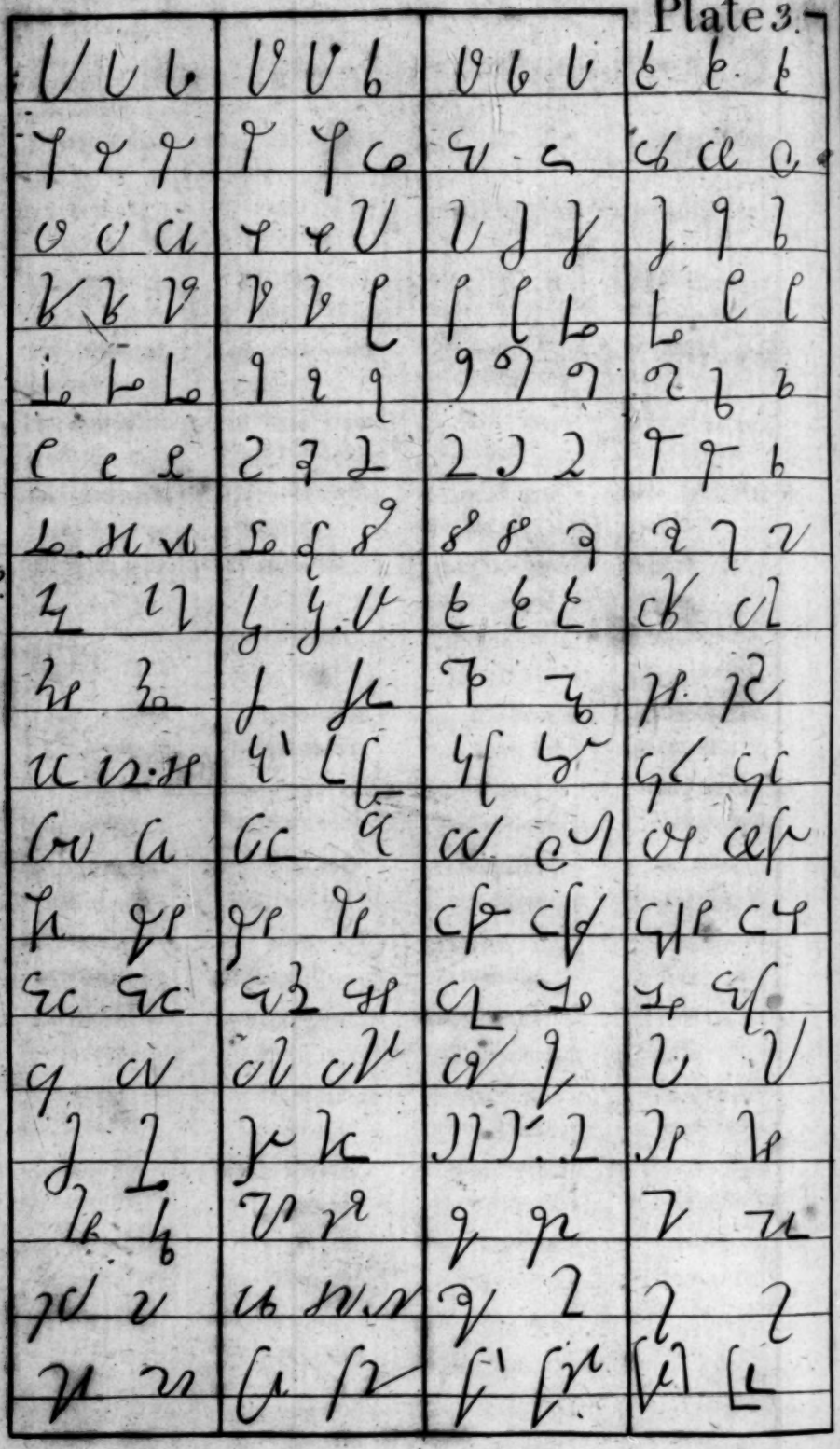
Plate 3.



No 1

EXPLANATION of PLATE III.

	bcl bcr bcs	bld bls bnt	brd brm brs	bſc bſt
	cmf cmn cmp	cnd cnf cnt	cntr cnv	cnvr crc crm
	crm crs crt	cſm cſt dcl	dcr dfc dfl	dfr dng dnt
	dntl dntr dld	drd drm fnc	fng fnt mnt	gnt hnc hnt
	knt lmnt lnt	mnd mnt mpt	mth mxd mxm	mxt pnt rnt
	ſch ſnt ſwt	thc. thm.	thn ths tht	tnd tmp tnt
	vnt. vrt.	wnt wpt wld	wrd wrm xmp	xmt xpt xtr.
No 1	Abandon abide	abject ability	abſcond, abſent abſtain	accidental according
	admiration admonition	affection affliction	ambition antiquity	apparition apothecary
	attraction averſion	beautiful benefaction	benefit benevolence	capable capacity
	character charity	chriſtian church	circle circumciſed	circumciſion circumference
	comfort compariſon	compoſition condition	confirmation conformable	congregation conſtitution
	contract contraction	contradiction converſion	corruption covenant	covenants counterfeit
	courage creature	creditor credulity	criminal danger	deceive declare
	defect defence	difference direction	divide, divide divine	diviſion duration
	edition eloquent	emblem emolument	empire emperor	endure entertain
	epiſtle error	eternity evermore	example exceeding	except expect
	explain extreme.	faculty family	fearful formality	fortitude fountain

EXPLANATION of PLATE IV.

	friendſhip	general, girl	gravity	however
	fulfil	gratitude	great	human
	Jehovah	immortal	independent	induſtry
	immenſe	indentute	indignation	invention
	judgment	latitude	lordſhip	maſter
	law, lawyer	longitude	majeſty	mathematician
	mathematics	method, model	neither	nothing, notwithſtand
	maxim	mother	nevertheleſs	
	occaſion	omnipotent	oppoſition	orator
	objection	opportunity	oration	perhaps
	perchance	phyſician	propoſition	qualification
	philoſopher	prophet	quality	queſtion
	reflection	repetition	reſignation	reverſion
	regulation	requeſt	revelation	reward
	riches	ſacrament	ſcheme	ſchool
	royalty	ſacrifice	ſcholar	ſcience
	ſegment	ſupplement	ſuppoſitton	temperance
	ſuperſtition	ſupplication	ſupreme	temporal
	therefore	thought	tradition	transformation
	therewith	together	tranſaction	tranſgreſſion
	tribulation	underſtand	unfriendly	unnatural
	turbulent	underſtand	ungrateful	unneceſſary
	univerſe	within	witneſs	world
	univerſity	without	wonderful	worth
No	amiable	tabernacle	reſtriction	trance
1	amiably	ſpectacle	reduction	prince
	demand	candle	bent, ment	ſent, ſtant
	defend	handle	pent, rent	tent, tents
	loved	parliament	ation, etion, iti-	claſs, claſſes
	loveth	morning, even-	on, otion, ution	dreſs, dreſſes
	loſs, loſſes	enough [ing	babe, bible	releaſe, reliſh
	delight, night	rough	paper	fidelity
	play, pray	tree, tree	among, ſong	area, Oſea
	ſlay, dry	true, true	prolong	Noah
	Abram, Abram	*Italics*	I, thou, he	we, ye
	Samuel, Samuel	———	ſhe, it	they

Plate 4

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The Lord's Prayer. Our Father which art in Heaven hallowed be thy Name thy Kingdom come thy Will be done in Earth as it is in Heaven give us this Day our daily Bread and forgive us our Treſpaſſes as we forgive them that treſpaſs againſt us and lead us not into Temptation but deliver us from Evil for thine is the Kingdom and the Power and the Glory for ever and ever. Amen.

The Apoſtles Creed. I believe in God the Father Almighty Creator of Heaven and Earth and in Jeſus Chriſt his only Son our Lord who was conceived by the Holy Ghoſt born of the bleſſed Virgin Mary ſuffered under Pontius Pilate was crucified dead and buried he deſcended into Hell the third Day he roſe again from the Dead he aſcended into Heaven and ſitteth at the right Hand of God the Father Almighty from thence he ſhall come to judge the quick and the dead I believe in the Holy Ghoſt the Holy Catholic Church the Communion of Saints the Forgiveneſs of Sins the Reſurrection of the Body and the Life everlaſting. Amen.

Without Faith it is impoſſible to pleaſe God. Heb. 11.

The ten Commandments. I am the Lord thy God who brought thee out of the Land of Egypt and out of the Houſe of Bondage. 1. Thou ſhalt have none other Gods but me. 2. Thou ſhalt not make to thyſelf any graven Image nor the Likeneſs of any thing that is in Heaven above or in the Earth beneath or in the Waters under the Earth thou ſhalt not bow down to them nor worſhip them for I the Lord thy God am a jealous God and viſit the Sins of the Fathers upon the Children unto the third and fourth Generation of them that hate me and ſhew Mercy unto thouſands that love me and keep my Commandments. 3. Thou ſhalt not take the Name of the Lord thy God in vain for the Lord will not hold him guiltleſs that taketh his

Name in vain. 4. Remember that thou keep holy the Sabbath Day ſix Days ſhalt thou labour and do all that thou haſt to do but the ſeventh Day is the Sabbath of the Lord in it thou ſhalt do no Manner of Work thou nor thy Son and thy Daughter thy Man Servant and thy Maid Servant thy Cattle and the Stranger that is within thy Gates for in ſix Days the Lord made Heaven and Earth the Sea and all that in them is and reſted the ſeventh Day wherefore the Lord bleſſed the ſeventh Day and hallowed it. 5. Honour thy Father and thy Mother that thy Days may be long in the Land that the Lord thy God giveth thee. 6. Thou ſhalt do no Murther. 7. Thou ſhalt not commit Adultery. 8. Thou ſhalt not ſteal. 9. Thou ſhalt not bear falſe Witneſs againſt thy Neighbour. 10. Thou ſhalt not covet thy Neighbour's Houſe thou ſhalt not covet thy Neighbour's Wife nor his Servant nor his Maid nor his Ox nor his Aſs nor any Thing that is his. Exodus Chapter 20.

The two Precepts of Charity. Thou ſhalt love the Lord thy God *with all thy* Heart---Soul and---Mind This is the firſt and great Commandment and the ſecond is like unto it Thou ſhalt love thy Neighour as thyſelf On theſe two Commandments hang all the Law and the Prophets. Mat. 22. v. 37. 38. 39. and 40.

If thou wilt enter into Life keep the Commandments. Matt. 19. verſe 17.

Fear God and keep his Commandments for this is the whole Duty of Man. Eccleſ. c. 12.

Glory be to the Father and to the Son and to the Holy Ghoſt as it was in the beginning is now and ever ſhall be world without end. Amen.

Glory be to God always.

Plate 6

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

5. [illegible]

6. [illegible] 7. [illegible] 8. [illegible]

9. [illegible] 10. [illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

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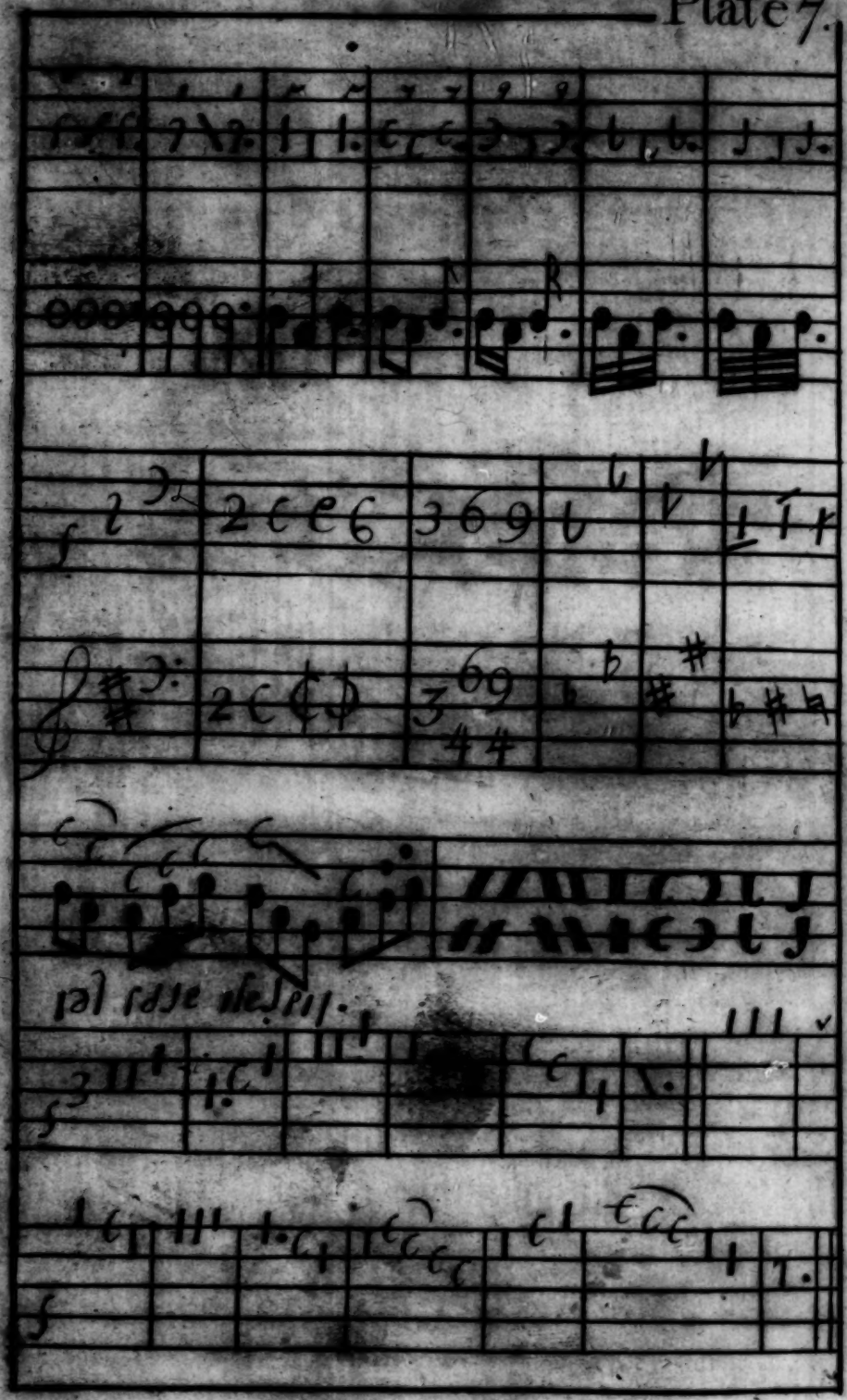
Plate 7.



EXPLANATION OF PLATE VII.

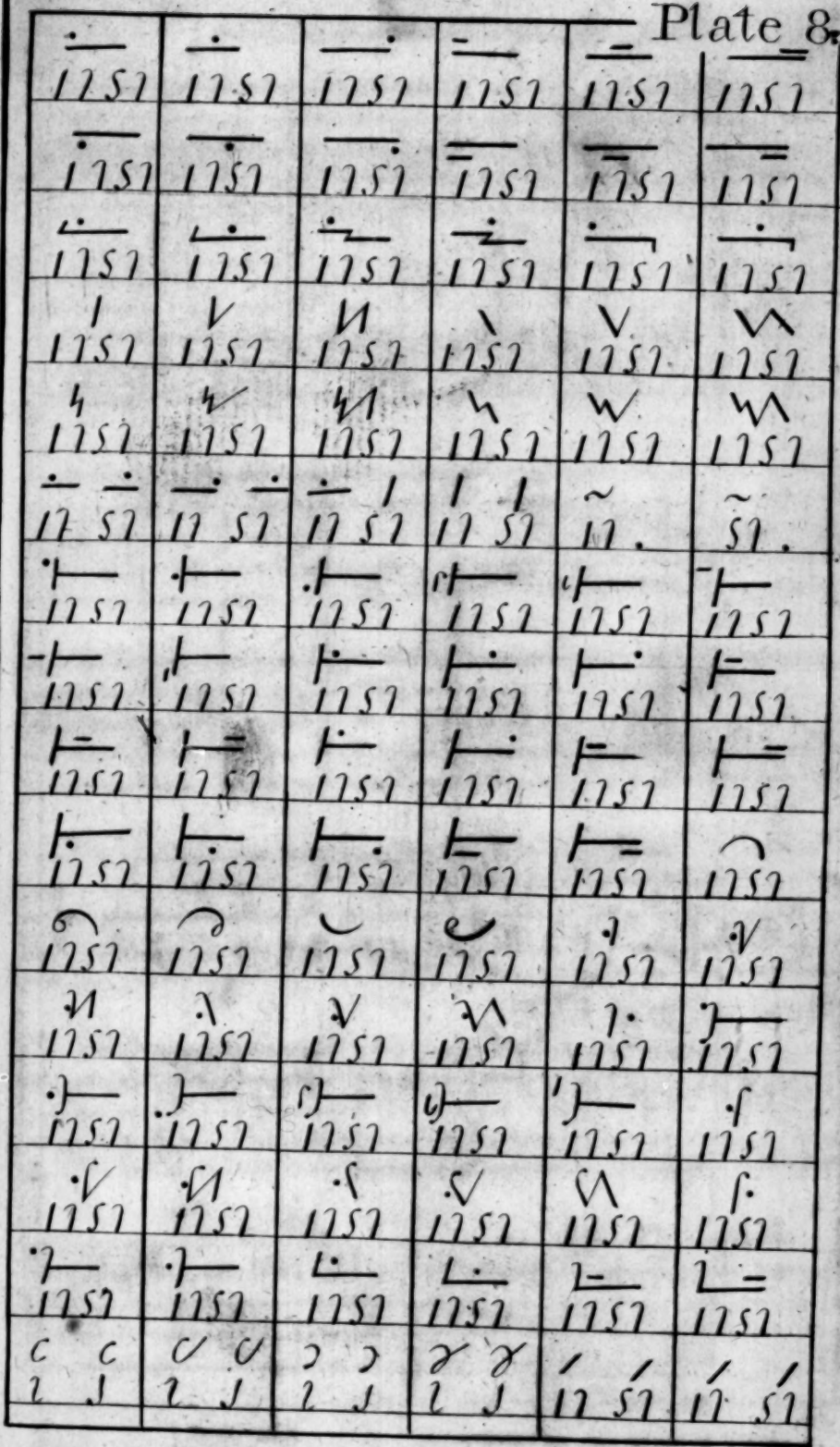
On the firſt Stave, or five-ruled Lines, are the Short-Hand Characters for the Muſical Notes, with a Prick of Perfection after one of each of them; as alſo Marks for the Reſts over them: And directly under them, in the 2d Stave, are the ſame Notes, in our uſual Way of writing Muſic, to explain them.

On the 3d Stave are the Short-Hand Characters, 1ſt, for the three Cliffs; 2dly, for Common Time; 3dly, for Triple Time; 4thly, for Flats; 5thly, for Sharps; 6thly, for Accidental Flats, Sharps and Natural Notes: And directly under them, on Stave 4th, are the uſual Marks to explain them.

On Stave 5 are, 1ſt, Marks for a Slur; 2dly, a Method for contracting Notes; and 3dly, a Specimen for printing them, in the laſt Bar of Stave 5. And laſtly, in Staves 6 and 7, I have given a Tune in this Kind of Writing.

1					
Love	of love	Dat.	Accuſ.	Vocat.	Ab. ſing
Loves	Genit	Dat.	Accuſ.	Voc.	Ab. plu.
2		3		4	
a Lover	of a lover	Viſibility	of Viſ.	a Beaſt	a Bird.
5					
True	Truer	Trueſt	Truly	more	moſt
6					
Viſible	more viſ.	moſt viſ.	Viſibly	more vis	moſt viſ.
7				8	
I thou	he, ſhe	it mine	thine his	who	what.
9					
I love	thou	he	ſhe	it	we
		10			
ye	they	Indic.	Imper	Optat	Potent
		11			
Subjunc	Infinit	Indic.	Imper	Potent	Infinit.
12					13
Preſent	Pretim.	Pretper	Pretplu	Futur.	Ger. di
		14		15	
Ger. do	Ger. dum	1. Supin	2. Supin	Parpres	compar
				16	17
Superl.	Part adv.	comp.	ſuper.	Part. fut.	I am lov'd
					18
thou art	he is	ſhe is	it is	we are	Part. pret.
					19
compar	ſuperl.	Part. adv	compar	ſuperl.	Part. fut.
20		21		22	
ægroto	loquor	decet	licet	dicitur	fertur
23		24		25	
2 3	bis ter	2d. 3d.	2dly, 3dly	to in	now then

Plate 8.



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ERRATA.

In the LETTER-PRESS.

Page 14 line 10, for *but*, *mut*, *rut*, read *bnt*, *mnt*, *rnt*.
Page 17 line 5 from the bottom, dele *and y*; as alſo in
Page 43 line 8 from the bottom; becauſe *y* at the beginning of a Word is a Conſonant, and has a Character aſſigned it.
Page 25 line 9, for *Doube* read *Double*.
Page 32 line 5, for *Participle* read *Particle*.

In the PLATES.

In Explanation of Plate I. laſt line, for 060 read 160.
In Explanation of Plate III. line 4, Column 3, for *mnt* read *gmnt*.

N. B. If in the Plates ſome Characters are not quite perfect in one Place, they may be found perfect in others. Beſides, if the Reader makes himſelf Maſter of the 1ſt and 2d Plates, he may with half an Eye diſcover the Defects of any Characters in the other Plates. I have put no Points or Stops in the Specimens for the *Swifter Short Hand*; it being in vain to pretend to make them in Writing after a Speaker or Preacher; neither is there any Neceſſity for them.

The Bookſellers in *Liverpool* and the adjacent Towns may be ſupplied with theſe Books ready bound, and have proper Allowance, by applying to *J. Sadler*, No. 63, Edmund-ſtreet.